

CAMILLE SAINT-SAËNS

LE CARNAVAL DES ANIMAUX

GRANDE FANTAISIE ZOOLOGIQUE

*POUR : 2 VIOLONS, ALTO, VIOLONCELLE,
CONTRE-BASSE, FLUTE, CLARINETTE,
HARMONICA & XYLOPHONE.*



DURAND S.A. Editions Musicales

23.50/L

C. SAINT-SAËNS

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LE CARNAVAL DES ANIMAUX

NOTICE

C'est en Février 1886 que fut composé "LE CARNAVAL DES ANIMAUX". L'auteur voulait l'offrir comme surprise au concert annuel du Mardi-Gras du violoncelliste Lebouc, gendre du fameux chanteur Nourrit. Saint-Saëns avait en jadis l'intention d'écrire ce Carnaval pour ses élèves de Niedermeyer, mais le temps lui avait fait défaut. Les artistes qui interprétèrent l'œuvre, avec Lebouc, pour la première fois, furent Saint-Saëns, Diémer, Taffanel, Turban, Maurin, Prioré, Dailly et Tonrey.

Quelques jours plus tard, le CARNAVAL DES ANIMAUX était repris à la Société de "La Trompette", chez Lemoine, pour fêter la Mi-Carême, et le bruit en venait jusqu'aux oreilles de Liszt, de passage à Paris, qui fit demander par Madame Viardot s'il lui serait possible d'entendre chez elle la fantaisie zoologique le 2 Avril suivant; la séance eut lieu dans la plus stricte intimité.

L'auteur, après avoir permis, pendant quelques années, l'audition de cette œuvre dans des conditions spéciales d'exécution, l'avait, par la suite, défendue. Une disposition spéciale de son testament a levé l'interdit et permis l'édition de cette fantaisie charmante, où la musique exquise se mêle à la plaisanterie de bon aloi.

Nous en sommes d'autant plus reconnaissants à l'illustre Maître, que de nombreux professeurs de musique utilisent avec succès le CARNAVAL DES ANIMAUX en le jouant à leurs petits élèves ou en leur faisant entendre des enregistrements phonographiques, et en commentant chaque morceau par des historiettes ou des descriptions appropriées sur les animaux mis en scène.

Maintenant, quelques mots de musicographie :

Dans le n° IV, "TORTUES", l'auteur s'est servi de deux motifs "d'ORPHÉE AUX ENFERS" d'Offenbach, qu'il a ornés de ses harmonies. Il s'agit d'abord d'un extrait du ballet final et ensuite de quelques mesures du final du premier acte.

Dans le n° V, "L'ÉLÉPHANT", l'auteur emprunte quelques mesures au BALLET DES SYLPHES de LA DAMNATION DE FAUST, de Berlioz, avec un léger souvenir du SONGE D'UNE NUIT D'ÉTÉ de Mendelssohn.

Dans le n° XII, "FOSSILES", interviennent des motifs de J'AI DU BON TABAC, AH ! VOUS DIRAI-JE MAMAN, LA DANSE MACABRE, PARTANT POUR LA SYRIE, et l'air de Rosine du BARBIER DE SÉVILLE.

Nous profitons de l'occasion qui nous est offerte ici pour remercier MM. Heugel et Costallat et C^{ie} pour l'autorisation qu'ils ont bien voulu nous donner de reproduire les quelques mesures d'ORPHÉE AUX ENFERS et de la DAMNATION DE FAUST.

Les Éditeurs.

NOTE

"LE CARNAVAL DES ANIMAUX" was composed in February 1886. The author wished to offer it as a surprise at the annual Shrove Tuesday concert given by the cellist Lebouc, son-in-law of the famous singer Nourrit. Saint-Saëns had formerly intended to write this Carnival for his pupils of the Ecole Niedermeyer, but was not able to do so for want of time. The artists who performed the work, with Lebouc, for the first time, were Saint-Saëns, Diémer, Taffanel, Turban, Manrin, Prioré, Dailly and Tonrey.

A few days later, "LE CARNAVAL DES ANIMAUX" was repeated at the Society of "La Trompette" at Lemoine's, to celebrate mid-Lent, and reports of it reached the ears of Liszt, passing through Paris, who enquired through Madame Viardot whether it would be possible for him to hear the zoological fantasy at her house on the 2nd April following; the hearing took place in the strictest privacy.

After having allowed this work to be played on special conditions of performance for a few years, the author had later forbidden it. A special provision in his will lifted the interdict and permitted the publication of this charming fantasy, where the exquisite music is blended with humour of a high order.

We are all the more grateful to the illustrious composer for this work, because numerous teachers of music use "LE CARNAVAL DES ANIMAUX" with success in playing it to their young pupils or in making them listen to gramophone recordings, commenting on each piece with short tales or suitable descriptions of the animals on the scene.

Now a few words about the music :

In n° IV, "TORTOISES", the author used two themes from Offenbach's "ORPHEUS IN THE UNDERWORLD", which he embellished with his harmonies. Those concerned are, first an extract from the final ballet and later a few bars from the finale of the first act.

In n° V, "THE ELEPHANT", the author has borrowed a few bars from the DANCE OF THE SYLPHS from Berlioz, "THE DAMNATION OF FAUST", with a slight recollection of Mendelssohn's "MIDSUMMER NIGHT'S DREAM".

In n° XII, "FOSSILS", are interposed themes from "J'AI DU BON TABAC", AH ! VOUS DIRAI-JE MAMAN", "DANSE MACABRE", "PARTANT POUR LA SYRIE" and Rosina's aria from "THE BARBER OF SEVILLE".

We take this opportunity to thank MM. Heugel and Costallat et C^{ie} for their kind permission to reproduce the few bars from "ORPHEUS IN THE UNDERWORLD" and "THE DAMNATION OF FAUST".

The Publishers.

LE CARNAVAL DES ANIMAUX

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NOMENCLATURE DES INSTRUMENTS

Deux Pianos, deux Violons, Alto, Violoncelle, Contrebasse,
Flûte (et Petite Flûte), Clarinette Sib et Ut, Harmonica, Xilophone.

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LE CARNAVAL DES ANIMAUX

GRANDE FANTAISIE ZOOLOGIQUE

C. SAINT-SAËNS

N° 1

Introduction et Marche royale du Lion

Andante maestoso

1^{er} PIANO

2^d PIANO

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C.B.

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

ff

f

ff

ff

ff

ff

2 Allegro non troppo

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

f

f

Allegro non troppo

Più allegro

3

1er
Piano2d
Piano

Più allegro

1er von

2d von

Alto

vclle

C.B.

1er
Piano2d
Piano

1er von

2d von

Alto

vclle

C.B.

4

1^{er}
Piano

2^d
Piano

1^{er} von

2^d von

Alto

velle

C. B.

1^{er}
Piano

2^d
Piano

1^{er} von

2^d von

Alto

velle

C. B.

8

5

pizz.

pizz.

pizz.

pizz.

pizz.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Violle

C.B.

8^a bassa

arco

ff

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Violle

C.B.

8^a bassa

pizz.

arco

ff

6

8

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

7

8

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and voice. The piano part is in the upper system, with the right hand (RH) and left hand (LH) staves. The vocal part is in the lower system, with staves for 1st voice (1er von), 2nd voice (2d von), Alto, Tenor (Tenor), and Bass (C.B.). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a forte (ff) dynamic. The piano part features a complex, rhythmic melody in the right hand, while the left hand provides a steady, rhythmic accompaniment. The vocal parts enter in the second measure, with the 1st voice part leading the melody. The score is numbered 8 in the top right corner.

1er Piano

2d Piano

1er von

2d von

Alto

velle

C.B.

8^a bassa

f

ff

N° 2

Poules et Coqs

Allegro moderato

CLARINETTE
en Si \flat 1^{er} PIANO2^d PIANO1^{er} VIOLON2^d VIOLON

ALTO

Allegro moderato

1^{er}
Piano1^{er} von2^d von

Alto

2^d
Piano1^{er} von2^d von

Alto

1

*en trainant**p*

[2]

Cl. *f*

1^{er} von *en trainant* *p*

2^d von *en trainant* *p*

Alto

Animato

Cl. *ff*

1^{er} von *ff*

2^d von

Alto

[3]

1^{er} von

2^d von

Alto

1^{er} Piano *ff*

2^d Piano *ff*

1^{er} von

2^d von

Alto

N° 3

Hémiones

(Animaux véloces)

Presto furioso1^{er} PIANO2^d PIANO**Presto furioso**1^{er}
Piano2^d
Piano1^{er}
Piano2^d
Piano1^{er}
Piano2^d
Piano

I

1er Piano

2d Piano

1er Piano

2d Piano

2

1er Piano

2d Piano

1er Piano

2d Piano

3

1er Piano

2d Piano

8

N° 4

Tortues

Andante maestoso

1^{er} PIANO

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

(★)

pp

pp

pp

pp

pp

pp

1^{er} Piano

1^{er} von

2^d von

Alto

velle

C.B.

I

(★) Motif extrait de "Orphée aux Enfers" d'Offenbach et reproduit avec l'autorisation de M. Heugel, Editeur-Propriétaire.

1^{er} Piano

(★)

1^{er} von

2^d von

Alto

velle

C. B.

2

1^{er} Piano

1^{er} von

2^d von

Alto

velle

C. B.

Rit.

8

1^{er} Piano

Rit.

1^{er} von

2^d von

Alto

velle

C. B.

N° 5

L'Éléphant

Allegretto pomposo

2^d PIANO

CONTREBASSE

2^d
Piano

C. B.

2^d
Piano

C. B.

2^d
Piano

C. B.

(*) Motif extrait du "*Ballet des Sylphes*" de Berlioz et reproduit avec l'autorisation de M.M. Costallat & C^{ie}, Editeurs-Propriétaires.

2d Piano

C. B.

Measures 1-6 of the first system. The 2d Piano part consists of chords and arpeggiated figures. The C. B. part features a melodic line with slurs and accents.

2d Piano

C. B.

3

Measures 7-12 of the second system. Measure 9 is marked with a '3' in a box. The 2d Piano part has a melodic line with a slur and an accent. The C. B. part has a melodic line with a slur and an accent.

2d Piano

C. B.

4

Measures 13-18 of the third system. Measure 15 is marked with a '4' in a box. The 2d Piano part has a melodic line with a slur and an accent. The C. B. part has a melodic line with a slur and an accent.

2d Piano

C. B.

Measures 19-24 of the fourth system. The 2d Piano part has a melodic line with a slur and an accent. The C. B. part has a melodic line with a slur and an accent.

N° 6

Kangourous

Moderato Accel. Rit.

1^{er} PIANO

2^d PIANO

p *pp*

Accel. Rit.

1^{er} Piano

2^d Piano

p *pp*

2 **Accel. Rit.**

1^{er} Piano

2^d Piano

p

Poco rit. Rit.

1^{er} Piano

2^d Piano

p *pp*

N° 7

Aquarium

Andantino

FLÛTE

HARMONICA

1^{er} PIANO

2^d PIANO

Andantino

Sourdine

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

1

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

Velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

Velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

2

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Velle

Fl.

Harm.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

Velle

Fl.

Harm.

1er Piano

3d Piano

1er von

2d von

Alto

velle

3

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

8

8

8

8

8

4

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

velle

pizz.

pizz.

8

8

8

8

8

8

8

8

8

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

volle

pizz.

arco

pizz.

arc.

Fl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alto

volle

ppp

8

Red

Red

ôtez la Sourdine

ôtez la Sourdine

ôtez la Sourdine

ôtez la Sourdine

N° 8

Personnages à longues oreilles

Tempo ad lib. 8^{va}.

1^{er} VIOLON

2^d VIOLON

1^{er} violon

2^d violon

1^{er} violon

2^d violon

1^{er} violon

2^d violon

2

dim.

N° 9

Le coucou au fond des bois

Andante

CLARINETTE
en SI^b
(dans la coulisse)

1^{er} PIANO

2^d PIANO

una corda pp

una corda pp

1

Cl.

1er Piano

2d Piano

sempre pp

2

Cl.

1er Piano

2d Piano

Cl.

1er Piano

2d Piano

Red

3

Cl.

1er Piano

2d Piano

4

Cl.

1er Piano

2d Piano

dim. sine al fine

Cl.

1er Piano

2d Piano

N° 10

Volière

Moderato grazioso

FLÛTE

*p*1^{er} PIANO2^d PIANO

Moderato grazioso

1^{er} VIOLON*p*2^d VIOLON*p*

ALTO

p

pizz.

VIOLONCELLE

p

pizz.

CONTREBASSE

p

Fl.

1^{er} violon2^d violon

Alto

Velle

C. B.

1

Fl.

1^{er} Violon

2^d Violon

Alto

Vclle

C. B.

Measures 1-4 of the first system. The Flute part features a complex melodic line with numerous grace notes. The Violon parts play chords. The Alto part plays chords. The Violoncelle and Contrabass parts play a simple rhythmic pattern.

Fl.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Vclle

C. B.

Measures 5-8 of the first system. The Flute part continues its melodic line. The Piano parts enter in measure 5 with a new melodic line. The Violon parts play chords. The Alto part plays chords. The Violoncelle and Contrabass parts play a simple rhythmic pattern.

Fl. 2

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C.B.

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C.B.

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

3

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

Fl.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

sul ponticello

sul ponticello

sul ponticello
arco

pp sul ponticello

Fl.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

4

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C.B.

Fl.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C.B.

N° 11

Pianistes^(*)

Allegro moderato

1^{er} PIANO^(*)

2^d PIANO^(*)

Allegro moderato

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

celle

C.B.

(*) Les exécutants devront imiter le jeu d'un débutant et sa gaucherie (Note des Editeurs)

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C. B.

2

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C. B.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C.B.

3

First system of musical notation, measures 1-3. The piano parts feature rapid sixteenth-note passages. The vocal parts (Violon, Alto, Violoncelle, C.B.) have rests in measures 1 and 2, then enter in measure 3 with a chord marked 'f' and a fermata. A rehearsal mark '3' is at the start of measure 3.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C.B.

Second system of musical notation, measures 4-6. The piano parts continue with rapid sixteenth-note passages. The vocal parts have rests in measures 4 and 5, then enter in measure 6 with a chord marked 'f' and a fermata.

4

1er Piano

2d Piano

1er von

2d von

Alto

velle

C. B.

1er Piano

2d Piano

1er von

2d von

Alto

velle

C. B.

N° 12

Fossiles

Allegro ridicolo

CLARINETTE
en Si b

XILOPHONE

1^{er} PIANO2^d PIANO1^{er} VIOLON2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

Allegro ridicolo pizz.

1

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

arco

pizz.

Cl.

Xil

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Velle

C. B.

ff

8

arco

pizz.

Cl.

Xil

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Velle

C. B.

p

arco

pizz.

2

Cl.

Xil.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

arco

p scherz.

Cl.

Xil.

1er Piano

2d Piano

1er violon

2d violon

Alto

Violoncelle

C. B.

ff

p scherz.

p

p

p

p

3

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

ff

pizz.

ff

pizz.

ff

pizz.

ff

pizz.

ff

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Violoncelle

C. B.

ff

8

arco

arco

arco

arco

arco

Cl.

XII.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Velle

C. B.

pizz.

arco

ff

8

1

8

Cl.

XII.

1^{er} Piano

2^d Piano

1^{er} violon

2^d violon

Alto

Velle

C. B.

pizz.

arco

p^o spress.

p

8

7

5

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C.B.

cresc.

pp

p

pizz.

p

p

p

p

p

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alto

Violoncelle

C.B.

f

brillante

f

f

arco

arco

arco

arco

6

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C. B.

ff

ff

ff

ff

ff

Cl.

Xil.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alto

velle

C. B.

ff

8-

arco

ff

N° 13

Le Cygne

Andantino grazioso

VIOLONCELLE

1^{er} PIANO

2^d PIANO

The first system of the score features three staves. The Violoncelle staff at the top has a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a whole rest followed by a half note G4, then a half note A4, and a half note B4, all marked with a piano (p) dynamic. The 1st Piano staff, consisting of a grand staff with treble and bass clefs, is marked with a pianissimo (pp) dynamic and an 'And' tempo marking. It features a continuous eighth-note accompaniment. The 2nd Piano staff, also a grand staff, is marked with a pianissimo (pp) dynamic and an 'And' tempo marking, providing harmonic support with chords and single notes.

vclle

1^{er} Piano

2^d Piano

The second system continues the musical piece. The Violoncelle staff continues with a half note C5, then a half note D5, and a half note E5. The 1st Piano staff continues with its eighth-note accompaniment. The 2nd Piano staff continues with its harmonic accompaniment, including some chords marked with vertical lines.

velle

1er Piano

2d Piano

Measures 1-4 of the first system. The vocal line (velle) has a long note in measure 1 and rests in measures 2-4. The first piano (1er Piano) plays a continuous eighth-note accompaniment. The second piano (2d Piano) plays chords in measures 1 and 3, and rests in measures 2 and 4.

velle

1er Piano

2d Piano

1

Measures 5-8 of the second system. The vocal line (velle) has a long note in measure 5 and a melodic line in measures 6-8. The first piano (1er Piano) continues the eighth-note accompaniment. The second piano (2d Piano) plays chords in measures 5 and 7, and rests in measures 6 and 8. A first ending bracket labeled '1' covers measures 6-8.

velle

1er Piano

2d Piano

8

Measures 9-12 of the third system. The vocal line (velle) has a long note in measure 9 and a melodic line in measures 10-12. The first piano (1er Piano) continues the eighth-note accompaniment. The second piano (2d Piano) plays chords in measures 9 and 11, and rests in measures 10 and 12. An eighth rest (8) is marked in measure 10.

velle

1^{er} Piano

2^d Piano

8

velle

1^{er} Piano

2^d Piano

8

velle

1^{er} Piano

2^d Piano

2

8

velle

p

1er Piano

2d Piano

velle

1er Piano

2d Piano

3

velle

mf

1er Piano

2d Piano

velle

1^{er} Piano

2^d Piano

dim.

velle

1^{er} Piano

2^d Piano

Rit. Lento a Tempo

pp

8

velle

1^{er} Piano

2^d Piano

Rit.

pp

N° 14

Final

Molto allegro

PETITE FLûTE

CLARINETTE en UT

HARMONICA

XILOPHONE

1^{er} PIANO

2^d PIANO

Molto allegro

1^{er} VIOLON

2^d VIOLON

ALTO

VIOLONCELLE

CONTREBASSE

pta Fl.

Cl.

Harm.

Xil.

1er Piano

2d Piano

1er von

2d von

Alt.

velle

C.B.

I

pta Fl.

Cl.

1er Piano

2d Piano

1er von

2d von

Alt.

velle

C.B.

pizz.

p

pte Fl.

Cl.

1er Piano

2d Piano

1er von

2d von

Alt.

velte

C. B.

p

pte Fl.

Cl.

1er Piano

2d Piano

1er von

2d von

Alt.

velte

C. B.

cresc.

cresc.

cresc.

cresc.

pte Fl.

Cl.

Harm.

Xil.

3

1er Piano

2d Piano

1er Von

2d Von

Alt.

velle

C.B.

arco

8

This musical score page, numbered 53, contains staves for various instruments and voices. The woodwind section includes parts for Piccolo Flute (pte Fl.), Clarinet (Cl.), Horn (Harm.), and Xylophone (Xil.). The piano section consists of First Piano (1er Piano) and Second Piano (2d Piano). The vocal section includes First Voice (1er Von), Second Voice (2d Von), Alto (Alt.), Soprano (velle), and Cello/Bass (C.B.). The score is divided into two systems. The first system shows the initial entries of the woodwinds and piano, with a vocal entry marked 'arco' in the C.B. part. The second system continues the piano and vocal parts, with a fermata marked '8' over the first piano part. The notation includes various musical symbols such as notes, rests, dynamics (f), and articulation marks.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt.

velle

C. B.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt.

velle

C. B.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt.

velle

C. B.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt.

velle

C. B.

6

pte Fl.

Cl.

Horn.

Xyl.

1er Piano

2d Piano

1er Violon

2d Violon

Alt.

Vclle

C. B.

pte Fl.

Cl.

Harm.

Xil.

1er Piano

2d Piano

1er von

2d von

Alt.

Velle

C.B.

pte Fl.

Cl.

Harm.

1er Piano

2d Piano

1er von

2d von

Alt.

Velle

C.B.

7

pic Fl.

Cl.

Harm.

8

1er Piano

2d Piano

1er von

2d von

Alt.

vello

C. B.

1er Piano

2d Piano

1er von

2d von

Alt.

vello

C. B.

p

p

p

p

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt

Velle

C. B.

cresc.

cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

1^{er} Piano

2^d Piano

1^{er} von

2^d von

Alt

Velle

C. B.

f

f

f

f

f

f

f

pte Fl.
Cl.
Harm.
Xil.
1^{er} Piano
2^d Piano
1^{er} von
2^d von
Alt.
velle
C. B.

pte Fl.
Cl.
Harm.
Xil.
1^{er} Piano
2^d Piano
1^{er} von
2^d von
Alt.
velle
C. B.

10

1^{re} Fl.

Cl.

Harm.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alt.

Vclle

C. B.

1^{re} Fl.

Cl.

Harm.

Xil.

1^{er} Piano

2^d Piano

1^{er} Violon

2^d Violon

Alt.

Vclle

C. B.

